



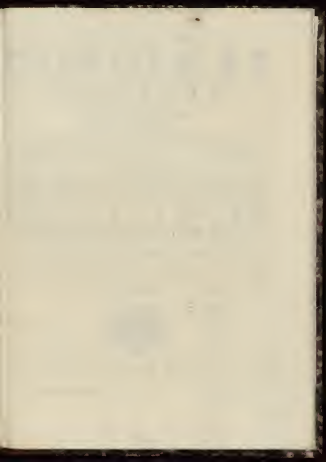


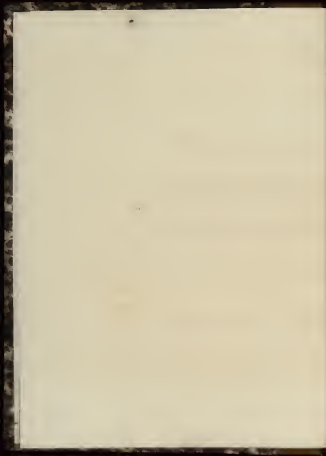
W

RVE

V^M 30

uniden V 573





VIOLINO Secondo

CONCERTI MUSICALI

PER VSO DI CHIESA

DI

GIOVANNI LEGRENZI

Primo Organista in Santa Maria Maggiore, & Accademico
Eccitato di Bergamo

CONSACRATI AL NOME IMMORTALE

Ex Libris Bib. MO. Canonica Paris 1725 MO

DELL'ILL^{RE} ET REVER^{END} CARLO NEMBRINI

VESCOVO DI PARMA CONTE &c.

OPERA PRIMA

Con Privilegio



IN VENETIA F

Appresso Alessandro Vincenti

MDCLIV.

ILLVSTRISSIMO E REVERENDISSIMO Signore

Signore & Patron Colendissimo



Il sona tanto la Fama de' meriti prodigiosi di V. S. Illustrissima & Reuerendissima per questa Prouincia, che la stessa Musica deuue aggiustarsi alla sua tromba, per non didire dalle proprie consonanze & io massime, che ho giurato tutto l'ossequio alla sua Persona, stimarei di peccare contra punto essentialissimo, se publicassi Contrapunto senza il Canto Fermo della mia deuotione al suo Nome. Per tanto consacro questi Concerti in applauso alla sua Gloria; sperando, e, ch'essa gli aggradirà, per essere trofei de suoi trionfi; e, che il mondo gli rispettarà, per essere marcati della sua protectione; se v'entra temerità, n' imploro il perdono.

D. V. S. Illustrissima, & Reuerendissima

Humilissimo, & Deuotissimo seruitore

Giuuanni Legrenzi

Venetia li 25. Settembre 1654.

Messa A 4. Voci, & Duei Violini

Violino secondo
allegro e presto

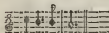
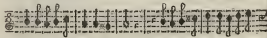
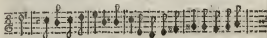
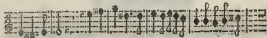
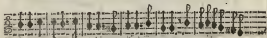
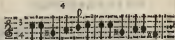
K

Yris

~

F 2

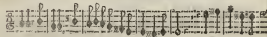
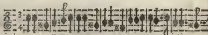
Ritornello.

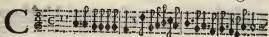
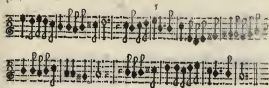


Chiffre Tacten

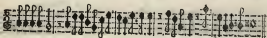
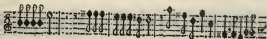


Ritornello.

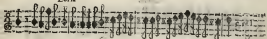




Plirie

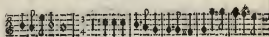
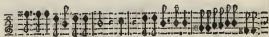
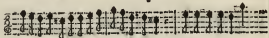


Loria

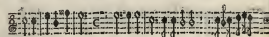
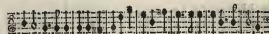
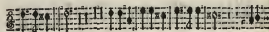
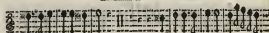


Messa Salvi di Giovanni Legrenzi a 4 con Violini

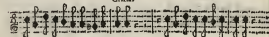
F 3

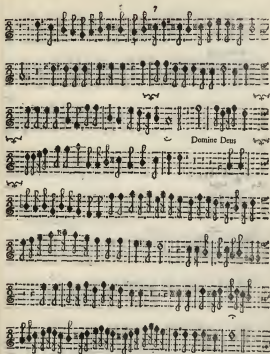


Laudamus et



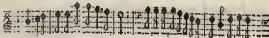
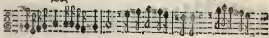
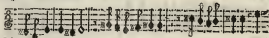
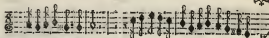
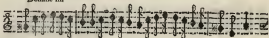
Grazias



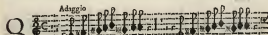
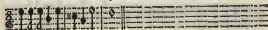
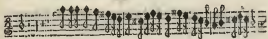
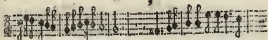




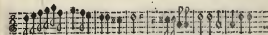
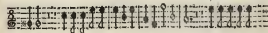
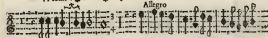
Domine fili



+

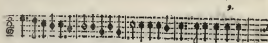
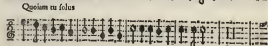
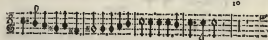
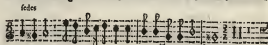
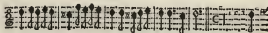
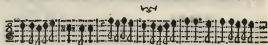


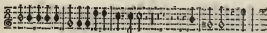
Vi collis



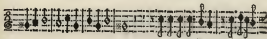
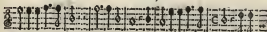
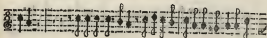
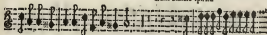
Messa Salvi di Giovanni Legrenzi 4 con Violini

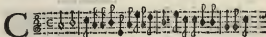
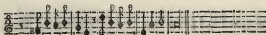
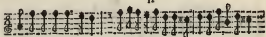
F 5



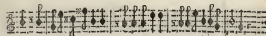
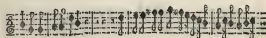
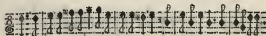
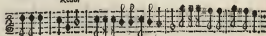


7-

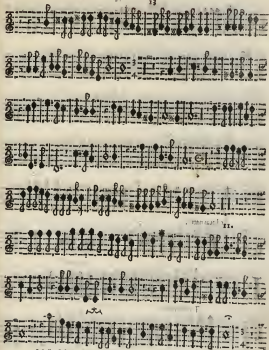
*Cum Sancto Spiritu*



Reda.

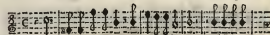
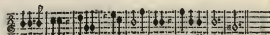
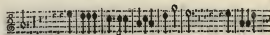
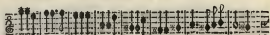
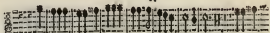


B. Steiner Paris.

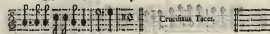


Messa Salvi di Giovanni Legrenzi à 4. con violini

F 7 Fine

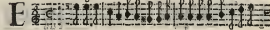


Et Incarnatus,

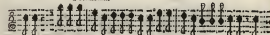


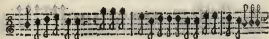
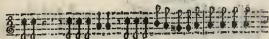
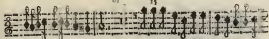
Crucifixus, Tacet.

Allegro

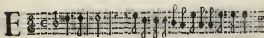


Resurrexi,

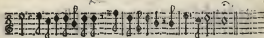
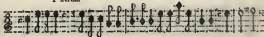




Es ascendit Tace.



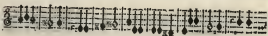
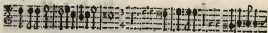
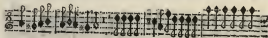
Ticrum



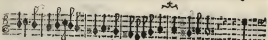
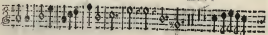
E 4

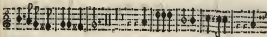
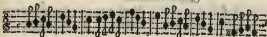
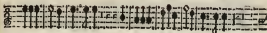


Tin Spiritus.

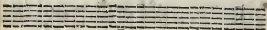
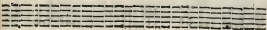
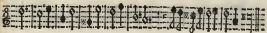
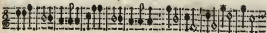


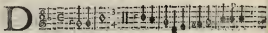
mus. T



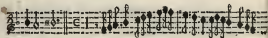
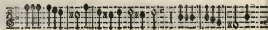
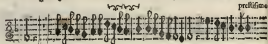
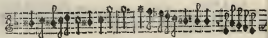
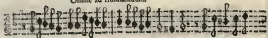


14

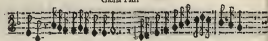




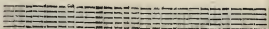
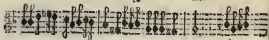
Omine ad Adiuuandum.



Gloria Patri





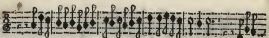
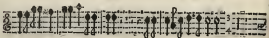
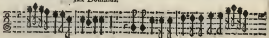


A + Voci e duoi Violini

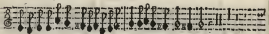
Violino Secondo

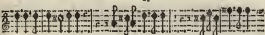


Ite Dominus.

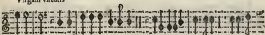


Duxer ponam

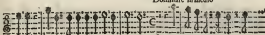




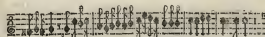
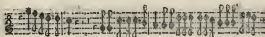
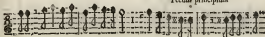
Virgam virtutis



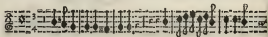
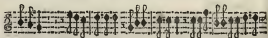
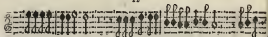
Dominare in medio



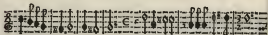
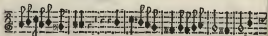
Tecum principium



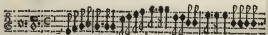
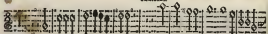
Immet Dominus



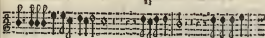
Dominus a dextris



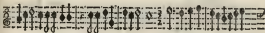
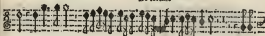
Indicabit



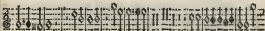
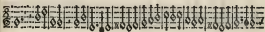
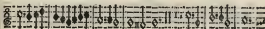
Conquassabit



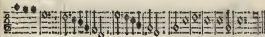
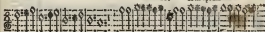
De torrente



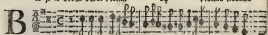
Gloria



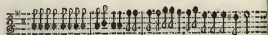
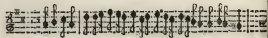
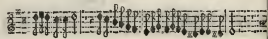
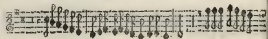
22. & in secula



Amen.



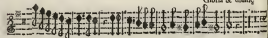
Eratas Vir,

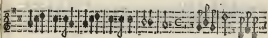
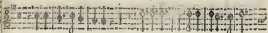


Potens in terra

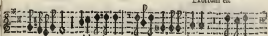


Gloria & dantig





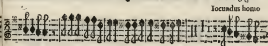
Esortum est



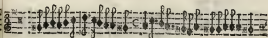
Adagio



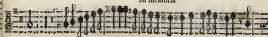
Allegro



Iocundus homo



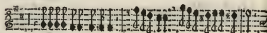
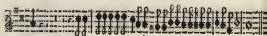
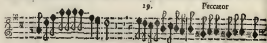
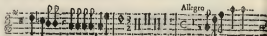
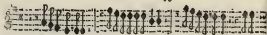
In memoria



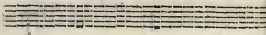
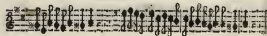
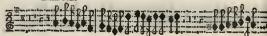
Pa-

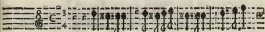


trum cor eius

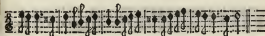
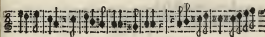
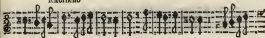


Gloria Patri

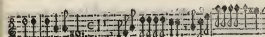
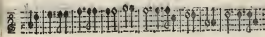
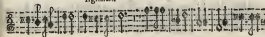


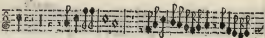
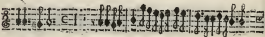
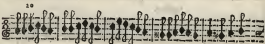
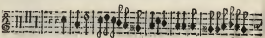
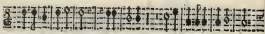
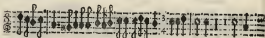
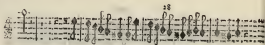


Bacornello

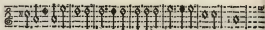
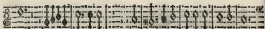
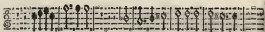


Agnosce.

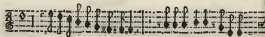
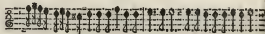








Gloria



Handwritten musical notation on three staves. The notation includes various notes, rests, and bar lines, typical of a musical score. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the musical composition with similar notation.

Handwritten musical notation on six staves. The notation is dense and appears to be a continuation of the piece, featuring many notes and rests. The staves are arranged in a block, with some staves showing more complex rhythmic patterns than others.

TAVOLA



Messa à 4 ^a con duei Violini	3
Domine ad Adiuuandum à 5; Canto, e doi Violini	12
Dixit Dominus à 4. con doi Violini	20
Beatus Vir. à 5. A. T. e B. con doi Violini	24
Magnificat. à 4. con doi Violini	27

I L F I N E;





